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THE
ENGLISH OPERA;

OR
The Vocal Musick

IN
PSYCHE,

WITH THE
INSTRUMENTAL

Therein Intermix'd.

To which is Adjoyned
The INSTRUMENTAL MUSICK
IN THE
TEMPEST.

BY
MATTHEW LOCK, Composer in Ordinary
to His MAJESTY, and Organist to the QUEEN.

Licensed 1675. ROGER L'ESTRANGE.

London,
Printed by T. Ratcliff, and N. Thompson for the
Author, and are to be Sold by John Carr at his Shop at
the Middle Temple Gate in Fleet-street, MDCLXXV.

To the Most Illustrious PRINCE
J A M E S
Duke of MONMOUTH.

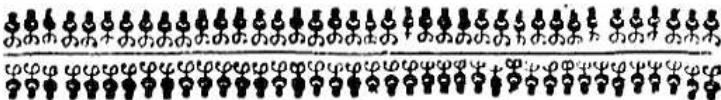
May it Please Your Grace.

He AUTHOR having made
P S Y C H E Yours by his
Humble Dedication , these
Compositions with the same
Submission Prostrate Themselves to
your Grace , who gave them Life by
your often hearing them practis'd ,
and encourag'd & heartn'd the almost
heartless Undertakers & Performers.

MY LORD,

I humbly beg your Graces Pardon
for this Presumption, and your Favour
that I may Subscribe my self,

Your Graces ,
Most Obliged Humble Servant ,
MATTHEW LOCK.



P R E F A C E.

THAT Poetry and Musick, the chief manifesters of Harmonical Phancy, should produce such discordant effects in many, is more to be pityed than wonder'd at ; it being become a kind of fashionable wit, to Peck and Carp at other Mens conceptions, how mean soever their own are. Expecting therefore to fall under the Lash of some soft headed, or hard hearted Composer (for there are too many better at finding of faults then mending them) I shall endeavour to remove those few blocks which perhaps they may take occasion to stumble at.

The first may be the Title, O P E R A. To this I must answer, That the word is borrowed of the Italian ; who by it, distinguish their Comedies from their Opera's ; Those, a short Plot being laid, the Comedians according to their different Theams given, Speak, and All Extempore ; but these after much consideration, industry and pains for splendid Scenes and Machines to Illustrate the Grand Design, with Art are composed in such kinds of Musick as the Subject requires : and accordingly performed. Proprietary to which are these Compositions (the Reader being refer'd to the Book of the whole work for the particular Excellencies) Their nature for the most part being soft, easie, and, as far as my ability could reach, agreeable to the design of the Author : for in them you have from Ballad to single Air, Counterpoint, Recitative, Fuge, Canon, and Chromatick Musick ; which variety (without vanity be it said), was never in Court or Theatre till now presented in this Nation : though I must confess there has been something done;

The Preface.

done, (and more by me than any other) of this kind. And therefore it may justly wear the Title, though all the Tragedy be not in Musick: for the Author prudently consider'd, that though Italy was, and is the great Academy of the World for that Science and way of Entertainment, England is not: and therefore mixt it with interlocutions, as more proper to our Genius.

Another may be, The extream Compals of some of the parts. To which, the Idols of their own imagination may be pleas'd (if possible) to know, that he who Composes for Voices, not considering their extent, is like a Botching Stult, who being obliged to make Habits for men, cuts them out for Children. I suppose it needs no Explication.

The next may be, The extravagancies in some parts of the Composition, wherein (as among slender Grammarians) they may think fix'd rules are broken: but they may be satisfied, that whatever appears so, is only by way of Transition from Time or half-Time Concords, and cover'd by the extream Parts: or to suspend the Ear and Judgement, for satisfying both in the Cadence.

Then, against the performance, They sing out of Tune. To which with modesty it may be answer'd, He or she that is without fault may cast the first Stone: and for those seldom defects, the major part of the Vocal performers being ignorant of Musick, their Excellencies when they do well, which generally are so, rather ought to be admired, then their accidental mistakes upbraided.

The next (and I hope the last) is, or maybe, Why after so long expos'd, is it now Printed?

First, to manifest my duty to several persons of Honour, who exp'sted it.

Secondly, to satisfy those Lovers and Understanders of Musick, whose business or distance prevent their seeing and hearing it.

Thirdly, that these for whom it was Compos'd (tho perchance ignorant of the Quality) by the quantity may be convinc'd, the Composing and Teaching it was not in a Dream; and consequently, that

The Preface.

that if the Expence they have been at, do not answer their big Expectation, the fault's their own, not mine.

Finally, (by way of Caution) to prevent what differences may happen between them, and whoever they may have occasion to employ for the future, that on either side there be no dependance on good Words or Generosity.

The Instrumental Musick before and between the Acts, and the Entries in the Acts of Psyche are omitted by the consent of their Author, Seignior Gio. Baptista Draghi. The Tunes of the Entries and Dances in the Tempest (the Dancers being chang'd) are omitted for the same reason.

The Errata's in this Impression, which are not many, the Printer desires pardon for, it being his first attempt in this kind; and hopes if it fall into ingenious hands they'll Correct them: and is confident what he shall undertake for the future, shall be as free from Mistakes, as any thing that has hitherto been published.

ACT.

Sold by John Carr, *Musical Instrument-seller,*
at his Shop in the Middle-Temple Gate in
Fleet-street.

ALL sorts of Books, and Ruled Paper,
Songs, and Aires Vocal and Instrumental
ready prickt, Lutes, Viols, Violins, Gittars,
Flagellets, Castinets, Strings, and all sorts of
Musical Instruments,

And also Mr. Tho. Salmon's Essay to the
advancement of Musick, by casting away the per-
plexity of different Cliffs, price 2 s.

Also *Melothesia*, or certain general Rules for
Playing upon a continued Bass; with a choice
Collection of Lessons for the Harpsicord and
Organ of all sorts, never before Published; all
carefully reviewed by Mr. Matthew Lock,
Composer in Ordinary to His Majesty, and
Organist to the Queen.

[1]

ACT. I.

PSYCHE retiring from her Fathers Court, is thus entertain'd by
PAN, and his Followers.

G Best Psyche Goddess of each Field and Grove, whom ev'ry Prince
and every God does Love. : To your d'-Commanding hand Pan yields his
Sovereign command. For loe the Satyrs and the Fauns shall nimble trip it o're the Lawns
For loe the Shepherds Pipe and sing, and with their Nymphs Dance in a Ring. Frots but they
bring, and pretty Garlands weave, and shall the Meads of all their sweetnes be-

B

Retornello with Violins.

[2]

P A N.

Vertumnus and Flora their Tributes shall
pay, and to Psyche shall Dedicate this happy day. The Sylvans and Dryads shall dance all a
round, And PSYCHE dread Queen of this place shall be Crown'd. My lov'd Syrinx and
Echo shall Sing and shall Play, and to Psyche shall Dedicate this happy
day.

The Nymphs.

And Pan who before all here did com-

D. J.

[3]

mand, now resigns all his Empire to Psyches fair Hand.

Chorus and Violins.

Retornello.

And Pan who before all here did com-
And Pan who before all here did com-
And Pan who before all here did com-
The second time repeat this soft,

Retor. and Chorus again.

mand, now resigns all his Empire to Psyches fair hand.

mand, now resigns all his Empire to Psyches fair hand.

mand, now resigns all his Empire to Psyches fair hand.

mand, now resigns all his Empire to Psyches fair hand.

B 2

After

softer.

softest. [6]

sweet. So calm and so sweet, so sweet.

sweet. So calm and so sweet, so sweet.

sweet, so calm and so sweet, so sweet.

sweet, so calm and so sweet, so sweet.

To beautions Psyche all Devotion is due, Since the Tribute is offer'd from hearts that are true
all Devotion is due, is due, from hearts that are due, are true.
Our humble Offerings she will not despise From hearts all devoted to Psyche's bright eyes,
she will not despise, despise. to Psyche's bright eyes, bright eyes.
Chorus. How happy are they, &c.

Envy.

Song of Envy and Furies.

E

Ney'gai, if Psyche such black storms shall raise, as all her powerful aims shall ne're dis-
pel beyond her strength, beyond her strength shall be her suffering; Her to the greatest
misery I'll bring, and e're I've done I'll send her down to Hell. In Hell too late you shall re-

First Fury.

lens

[7]

Second Fury.

lent; and all your arrogance repeat. We Furies will torment your soul, & you shall weep &

Fifth. Second.

bowl, and at the sight of ev'ry snake tremble & quake. There you shall weep eternally,

S. Env.

and to the quick shall feel each last we give. There you shall always wish to die,

and yet in spight of you shall always live.

Chorus.

There you shall always wish to die, and yet in spight of you shall always live.

There you shall always wish to die, and yet in spight of you shall always live.

There you shall always wish to die, and yet in spight of you shall always live.

There you shall always wish to die, and yet in spight of you shall always live.

[8]

Symphony at the descending of *Venus* in her Chariot drawn by Doves.

Venus.

With kindness I your Prayers receive, and to your hopes success will give. I have with anger seen
Mankind abhor your Sisters beauty, and her scorn deplore, which they shall done more, for their in-
dolatry,

[9]

dolatry I'll resent, as foul your wishes to the full content. Your Father is with Psyche

now, & to Apollo's Oracle they'll go, her Destiny to know. I by the God of wit shall be obey'd, for

wit to beauty still is subjects made. He'll resent your cause & mind, that you will no t repine, but

will applaud the Oracles designe.

The end of the First ACT.

ACT II.

ACT. II.

The Song of Procession in the Temple of *APOLLO*, accompanied with Wind and Strung Instruments.

L

Let's to Apollo's Altar now repair, and offer up our Vows and Prayer, Let us inquire
 Let's to Apollo's Altar now repair, and offer up our Vows and Prayer, Let us inquire
 Let's to Apollo's Altar now repair, and offer up our Vows & Prayer, Let us inquire
 Let's to Apollo's Altar now repair, and offer up our Vows & Prayer, Let us inquire
 quire fair Psyche's Destiny. The Gods to her will sure propitious be, if Innocence & beauty
 quire fair Psyche's Destiny. The Gods to her will sure propitious be, if Innocence & beauty
 fair Psyche's Destiny. The Gods to her will sure propitious be, if Innocence and beauty
 fair Psyche's Destiny. The Gods to her will sure propitious be, if Innocence and beauty

may

may go free. The Gods to her will sure propitious be, if Innocence and beauty may go free.

may go free. The Gods to her will sure propitious be, if Innocence and beauty may go free.

may go free. The Gods to her will sure propitious be, if Innocence and beauty may go free.

may go free. The Gods will sure to her propitious be, if Innocence and beauty may go free.

soft.

Go on, and to the Altar lead, and to the Altar lead.

Chief Priest. Go on, and to the Altar lead, and to the Altar lead.

Go on, and to the Altar lead, go on and to the Altar lead, and to the Altar lead.

Go on, and to the Altar lead, and to the Altar lead.

Chief Priest.

This hollow'd ground let no man tread, who is defil'd with whoredom or with blood, for all our Priests should

be

[12]

be for them with blood, let none be present at our Sacrifice, but of an humble uncorrupted mind; the God

55

56

for wicked men will all our Vows disfise, and will to all our rosses be unkind.

64

After a short Ceremony at the Altar, the Chief Priest goes on.

Son of Latona & great Jove, in Delos born, which thou fin much dost love. Great God of

87

765

Physick and of Archery, of Wisdom, wit and Harmony, God of all Divinations too : To

76

Thee our Vows and Pray'r's are due, To thee our Vows and Pray'r's are due.

To

Chorus.

[13]

To thee our Vows and Prayers are due, to thee our Vows and Prayers are due.

To thee our Vows and Prayers are due, to thee our Vows and Prayers are due.

To thee our Vows and Prayers are due, to thee our Vows and Prayers are due.

To thee our Vows and Prayers are due, to thee our Vows and Prayers are due.

Chief Priest.

Thou gav'st the cruel Serpent Python death, depid'st the Gyaus Typhon of his

breath. Thou did'st the monstrous Cyclops too die, who form'd the Thunder which did kill thy Son.

Chorus.

Then light of all our Life, and all our Joy, our off ring with our hearts are all thy own.

Then light of all our Life, and all our Joy, our off ring with our hearts are all thy own.

Then light of all our Life, and all our Joy, our off ring with our hearts are all thy own.

Then light of all our Life, and all our Joy, our off ring with our hearts are all thy own.

E

Chief Priest.

Chief Priest.

147

By Sacred Hyacinth thy much lov'd Flowers, By Daphne's memory we thee Im-

place thou wouldest be present at our Sacrifice, and not our humble Off'rings despise.

Chorus.

And we for ever will thy praise advance, thy praise advance. Thou author of all light & beat, let Pipes & Timbrels,

And we for ever wil thy praise advance, thy praise advance, Thou author of all light & heat, let Pipes & Timbrels

A musical score for 'The Star-Spangled Banner' on five staves. The first staff shows a bass clef, a key signature of one sharp, and a common time signature. The second staff shows a treble clef, a key signature of one sharp, and a common time signature. The third staff shows a bass clef, a key signature of one sharp, and a common time signature. The fourth staff shows a treble clef, a key signature of one sharp, and a common time signature. The fifth staff shows a bass clef, a key signature of one sharp, and a common time signature. Measures 5 through 8 are shown, with measure 5 starting with a bass note, measure 6 with a treble note, measure 7 with a bass note, and measure 8 with a treble note.

A musical score page showing a single staff of music. The staff consists of five horizontal lines. There are several note heads of different shapes and stems, some with vertical dashes and some with diagonal dashes, indicating specific rhythmic values and dynamics.

John, & let instance, each day our worship we repeat, each day our worship we repeat.

sound, & let them dance, each day our worship we'll repeat, each day our worship we'll repeat.

sound as let them dance each day a new gift will return and bring me a

After

15

After a Dance of Priests with Cymbals, Bells, and Flambeaux, &c. The Chief Priest with his Attendants mingle with the Dancers, Singers, and Instruments in the following Song.

The image shows three staves of musical notation for three voices. The top staff is for Soprano (S), the middle for Alto (A), and the bottom for Bass (B). The music is in common time. The lyrics are in English, repeated three times, followed by the Latin word 'Pean'. The first two staves begin with a forte dynamic (F) and a half note. The third staff begins with a forte dynamic (F) and a quarter note.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part is in common time. The vocal parts sing a repetitive phrase: "Jo Pzan will we sing, Jo Pzan, Jo Pzan, Jo Pzan, Jo Pzan will we sing, Jo Pzan will we sing". The piano part provides harmonic support with chords and bass lines. The score includes dynamic markings like 'Soft.' and 'S.'

[16]

The Scene being changed to a Rocky Desart full of dreadful Caves and Cliffs; Two despairing Men, and Two despairing Women enter, and Sing as follows.

First Man.

B
Break, break distraffled beast, there is no cure for love, my minds too raging calenture.

First Woman.

C
Sights which in other Passion vent, and give them ease when they lament, are but the

Second Woman.

Second Man.

B
Fellow to my hot desire. And tears in me not quench, but nourish Fire. Nusing,

B
nothing can mollifie my grief, or give my Passion a relief. Love is not like our earthly

B
Pine, for soone may gather out that flame, concealing does increase desire; no opposition

Love

2d Woman.

[17]

Love entame. Despair in Love too finds all pain; but hope will he's return as

76

First Woman

In Hell there's no fresh miserie as now oppresses me; This one pang alone would

74

Second Man.

change for S by his stone. I would the torment which I feels change for Izion's

45

76

Second Woman.

wheels. The Vulture should on me for ever feed, rather than thus my heart for love should

b

bleed. Oh Tantilus! for thy eternal Thirst, I'm more on Earth than those in Hell ac-

b

Kirst Woman. second Woman. 1st. Man. 2d. Man.

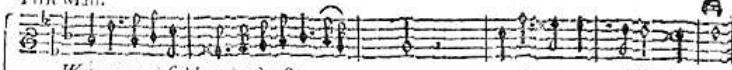
erest! Was ever grief like mine? like mine? like mine? like mine?

b

Chorus

[18]

First Man.



2d. Woman.



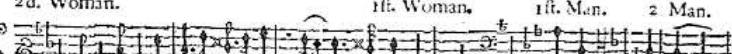
2d. Man.



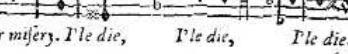
3d. Man. 3d.



2d. Woman.



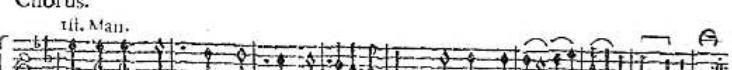
1st. Woman.



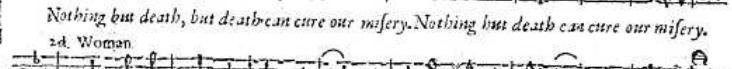
1st. Man. 2 Man.



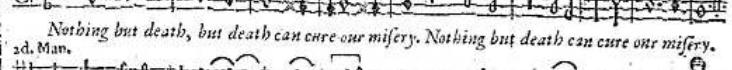
Chorus.



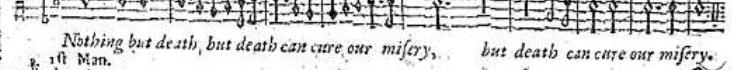
2d. Woman.



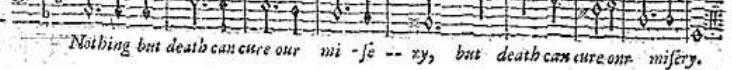
2d. Man.



1st. Man.



1st. Man.



ACT.

[19]

ACT. III.

The Scene is the Palace of *Cupid*, where (after a Dance by *Cyclops*) *Vulcan* enters, and sings the following Song with them.

Y E bold sons of Earth that attend upon Fire, make haste to the Palace least Cupid should stay; you must not be lazy when love does require, for Love is impatient, & brooks no delay, when Cupid you serve you must toil & moist sweat, redouble your blows, and your labour repeat.

Retornello.

The vig'rous young God's not with laziness serv'd
He makes all his Vassals their diligence shew,
and nothing from him but with pains it deserv'd.
The brisk youth that falls on, & still follows his blow,
is his favourite still. The confederate fool,
He at himself lay by for a pitiful Tool.

Retornello again, and then go on.

2d. Cyclops.

1st. Cyc.

[20]

2d. Cyc.

This Palace is finish'd, and the other shall be made fit for his small Deity. But Fire makes us

Retornello

Chalerick, and i'ee to repine; nadeis you will give us some Wme.

Chorus.

*With swinging great Bowls let's refresh our dry souls, & then we'll to work with a Clink clink**With swinging great bowls let's refresh our dry souls, & then we'll to work with a Clink clink**With swinging great bowls let's refresh our dry souls, & then we'll to work with a Clink clink**With swinging great bowls let's refresh our dry souls, and then we'll to work with a Clink clink,**Clink, but first let us drink, but first let us drink**Clink, but first let us drink, but first let us drink**Clink, but first let us drink, but first let us drink**Clink, but first let us drink, but first let us drink*

3. Cyclop

*Borel then, and hold to his nose, then let him re double his blows; Nay that is not so, but let**each take his two, and twice as much then can make.*

Retornello.

Chorus and Retorn. as before.

With swinging great Bowls, &c.

Vulcan.

*Ulysses will you never from Drunkeness refrain?**Ulysses will catch you again.*

4th. Cyclop.

*Ulysses is a Dog, were he here he should find,**We'd score him, and drink our selves blind.*

Retor. Cho. & Retor. as before.

1st. Cyclop.

2d. Cyclop.

3d. Cyclop.

4th. Cyclop.

Hear Harpes to you, Hear Brontes to you, & take each Cyclops his due, To thine Steropes Pyramon to thee,

G

Omnes.

[22]

Oinnes.

Rector.

soft.

*And thus in our cups we'll agree.**And thus in our cups we'll agree.**And thus in our cups we'll agree.**And thus in our cups we'll agree.*

Chor. and Rector. as before, and then go on.
Vulcan.

*Be gon, or great Jove will for Thunder-bolts stay,
The World grows so wicked each day.*

2d. Cyclop.

*He has less need of Thunder than we have of Wine,
We'll drink though great Jove shou'd refine.*

Cho and Rector. again as before, and then go on.

The Song at the Treat of Cupid and Psyche.

A

L. Joy to fair Psyche in this happy plac, & to our great M: who her shall embrace; may
 never love nor beauty decay, but be as warm as the fire, and still fresh as the day.

conso. No

Chorus.

[23]

*No Mortals on Earth ever wretched could prove, if still while they**No Mortals on Earth ever wretched could prove, if still while they**No Mortals on Earth ever wretched could prove, if still while they**No Mortals on Earth ever wretched could prove, if still while they*

Soft.

*Liv'd they'd be always in Love, if still while they liv'd they'd be always in love,**Liv'd they'd be always in love, if still while they liv'd they'd be always in love.**Liv'd they'd be always in love, if still while they live they'd be always in love,**Liv'd they'd be always in love, if still while they live they'd be always in love.**There's none w'il out Love ever happy can be, without it each brute were as happy as we. The-**knowledge men boast of does nothing but vex, & their wandering reason their minds does perplex.*

Chorus again as before, then go on.

[24]

Loves sighs and his tears are mixt with delights; But were he still pester'd with
Loves sighs and his tears are mixt with delights; But were he still pester'd with
Cares and with frights: Should a thousand more troubles a Lover invade; By
Cares and with frights: Should a thousand more troubles a Lover invade; By
One happy moment they'd fully be paid.
One happy moment they'd fully be paid.

The Chorus again as before, then go on.

Then

[25]

Then life not a moment but in pleasure employ it, for a moment once lost will
Then life not a moment but in pleasure employ it, for a moment once lost will
always be so; True Youth requires Love, let it fully enjoy it, and push on your
always be so; True Youth requires Love, let it fully enjoy it, and push on your
always be so; True Youth requires Love, let it fully enjoy it, and push on your
S. Chorus.
Nature as far as 'twil go, No mortals on earth ever wretched cou'd prove, if still while they
Nature as far as 'twil go, No mortals on earth ever wretched cou'd prove, if still while they
Nature as far as 'twil go, No mortals on Earth ever wretched cou'd prove, if still while they

H

soft. [26]

liv'd they'd be always in love, If still while they liv'd they'd be always in love.
 liv'd they'd be always in love, if still while they liv'd they'd be always in love.
 liv'd they'd be always in love, If still while they liv'd they'd be always in love.
 liv'd they'd be always in love. If still while they liv'd they'd be always in love.

Song and Dance of the *Salij* sung in the principal Street of the City, near a Triumphal Arch, and accompanied in the Chorus with Kettle-Drums, Wind Instruments, Violins, &c.

1st. Singer

Et us lowly rejoice, with glad heart & with voice, for the monster is dead, and here is his head, for the monster is dead, and here is his head, he's

Chorus.

Chorus.

[27]

Let us lowly rejoice with glad heart & with voice, for the monster is dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the monster is dead, & here is his head, for the monster is dead, & here is his head, he's dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the monster is dead, & here is his head, for the monster is dead, & here is his head, he's dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the monster is dead, & here is his head, for the monster is dead, & here is his head, he's dead, he's dead, & here is his head.

2d. Singer.

No more shall our Wives be afraid of their lives, nor our Daughters by Serpents miscarry.

1st. Singer.

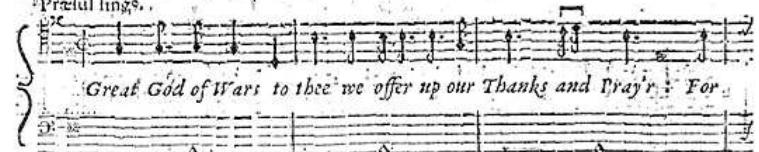
The Oracle then shall before them on Men, and they not with Monsters shall marry.

Chorus again as before, then go on..

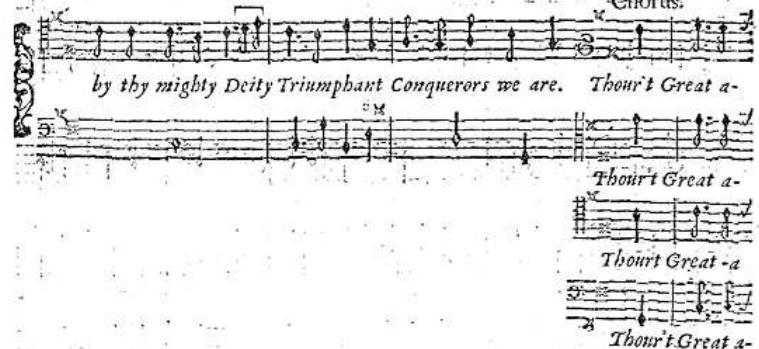
Parsu.

[28]

Presto singe.



Chorus.



Instruments.



and

[29]

only to the Thunderer, the Thunderer givt place. And only to the Thunderer, the

only to the Thunderer, the Tonnerer givt place. And only to the Tonnerer, the

only to the Thunderer, the Tonnerer givt place. The Thunderer, the Thunderer, the

only to the Thunderer, the Thunderer givt place. The Tonnerer, the Thunderer, the

Tonnerer givt place. And only to the Tonnerer, the Tonnerer givt place.

Tonnerer givt place. And only to the Thunderer, the Thunderer givt place.

Tonnerer givt place. And only to the Thunderer, the Tonnerer givt place.

Tonnerer givt place. And only to the Thunderer, the Tonnerer givt place.

Tonnerer givt place. And only to the Thunderer, the Tonnerer givt place.

Tonnerer givt place. And only to the Thunderer, the Tonnerer givt place.

Jove is thy Father, but does not exceed thy Destr'c'n any sore. Thou, when thou

wilt cast make the whole world bleed; And then cast heal their breaches by thy pow'r.

Begin the Chorus on the last Note of the Verse. I Chorus.

Chorus.

[30]

'Tis thou that must to Armies give success, Thou that must Kingdoms

'Tis thou that must to Armies to Armies give success, Thou that must Kingdoms

'Tis thou that must to Armies, to Armies give success, Thou that must Kingdoms too

'Tis thou that must to Armies give success, Thou that must Kingdoms too

too with safety bles; Thou, thou that must bring, and then must guard their Peace.

too with safety bles; Thou that must bring, and then must guard their Peace.

with safety bles; Thou, thou that must bring, and then must guard their Peace.

with safety bles; Thou, thou that must bring, and then must guard their Peace.

Thou, thou that must bring, & then must guard their Peace.

Thou that must bring, & then must guard their Peace.

Thou, Thou that must bring, & then must guard their Peace.

Aba, Thou that must bring, & then must guard their Peace.

While

[31]

After a War-like Dance, the Peasants goes on.

While we to Mars his Praise sing, A Horse th' appointed Victim bring.

While Mars and Venus are meeting in the Air, &c. the following Symphony is Played.

Symphony.



[32]



Song

[33]

Song of *VENUS* and *MARS*.

Venus.

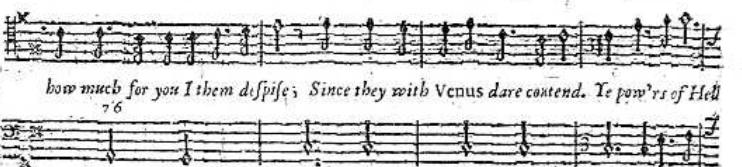
Great God of War if thou dost not despise the power of my victorious eyes, reject this
 Sacrifice: My Deity they dis-respect, my Altars they neglect, and Psyche on-
 ly they Adore, whom they shall see no more. Have I yet left such Influence
 on your heart, as to enjoyin' them; you wou'd take my part? by some known token
 punish their offence: and let them know their Insolence.

762

K

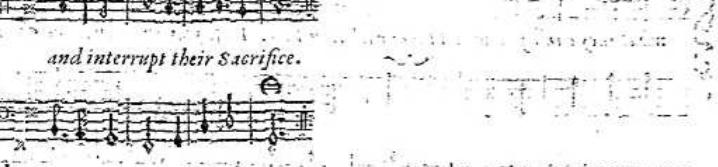
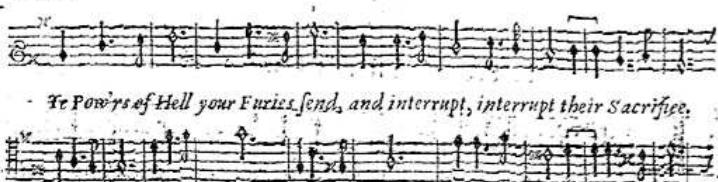
MARS.

[34]

Mars.

Te

[35]

Venus.

ACT. IV

[36]

A C T. IV.

The Scene is a stately Garden, &c.

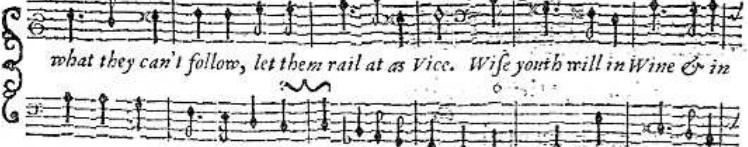
1st. Voice.



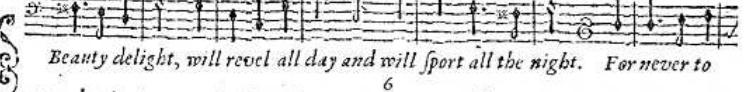
2d. Voice.



3d. Voice.



4th. Voice.



6



Chorus.

[37]

Chorus.

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

Soft.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive,

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

1st. Voice.

How insipid were life without those delights,
In which lusty hot youth spend their days and their nights,2d Voice. Of our naylous dull being we too soon shou'd be clay'd,
Without those blest Joys which Fools only avoid.3d. Voice. Unhappy Grave Wretches, who live by false measure,
And for empty vain shadows refuse real pleasure;4th. Voice. To such fools while vast Joys on the witty are waiting,
Life's a tedious long journey without ever baiting.

L

Chorus. To such Fools, &c.

The same Song composed another way for Two Voices.

Et old age in its envy and malice take pleasure; in busines that's sow'r and in boarding up Treasure, by dulnes seem wise, be still peevish and nice, and what they can't follow let them rail at us vice; Wifc Tith will in Wine and in Beauty delight, will Revel all day, and will sport all the night: For never to love would be never to live, and Love must from Wine its new vigour receive.

Chorus.

Chorus.

For never to love wou'd be never to live, and love must from Wine its new vigour receive.

For never to love wou'd be never to live, and love must from Wine its new vigour receive.

For never to love wou'd be never to live, and love must from Wine its new vigour receive.

For never to love would be never to live, and love must from Wine its new vigour receive.

How insipid were life without those delights in which lusty hot youths spend their

days and their nights; Of our naceous dull being we too soon shall be cloy'd, with-

out those blest Joys which fools only avoid, Unhappy grave wretches who live by false

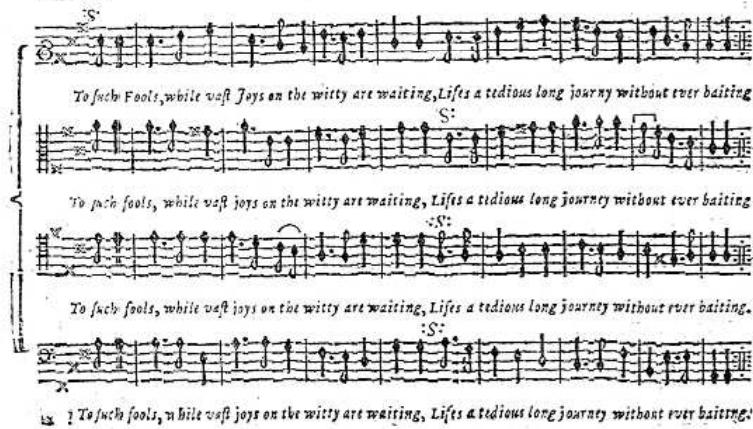
measures,

[40]

2d.



Chorus.



Song

[41]

Song of the God of the River, and two Nymphs, to PSYCHE, when
she's going to cast her self into the River.

S Tay, stay, this all will much defile my streams; with a short patience suffer these extremes:
Heav'n has for thee a milder Fate in store, the time shall be when thou shalt weep no
more: And yet fair Psyche ne'er shall die. She ne'er shall die, She ne'er shall die.

1st. Nymph. 2d. Nymph.
Retornello.

Cho. with Voices and Instruments.
1st. Nymph.
And yet fair Psyche ne'er shall die, but shall be crown'd with immortality.
2d. Nymph.
And yet fair Psyche ne'er shall die, but shall be crown'd with immortality.
And yet fair Hi-che-ne's shall die, but shall be crown'd with immortality.

M. End

[42]

Soft.

ty, but shall be crown'd, but shall be crown'd with immortality, but shall be crown'd

but shall be own'd with Im-mor-ta-li-ty.

But shall

But shall be crown'd with Im-mor-ta-li-ty.

but shall

Ritardando.

but shall be crown'd with Im-mor-ta-li-ty.

be crown'd with Im-mor-ta-li-ty.

bs. Crown'd with Im-mor-ta-li-ty.

Venus approaches, from her anger fly, more troubles yet your constancy must try:

But

[43]

But the happy minute will e're long arrive, that will to you eternal freedom

b

1st. Nymph.

2d. Nymph.

give, and yet fair Psyche ne'er shall die, She ne'er shall die, She ne'er shall die,

76

76

She ne'er shall die.

Retornello.

Chorus as before.

And yet fair Psyche, &c.

And yet fair Psyche, &c.

And yet fair Psyche, &c..

And yet fair Psyche, &c..

Omit the Retornello at the end of the Chorus the last time:

ACT. V.

ACT. V.

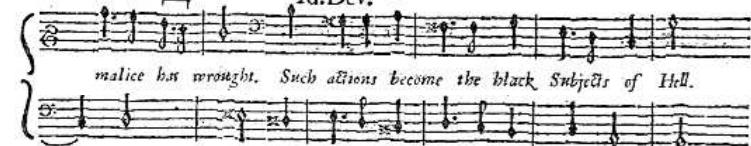
Devils and Furies.

1st. Devil,

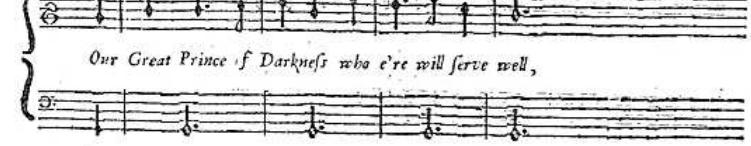


1st. Fury.

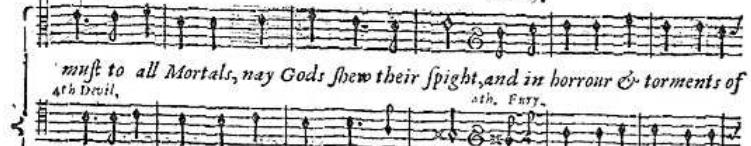
2d. Dev.



3d Devil,



2d Fury.



5th Devil.

others delight, must to all Mortals, nay Gods shew their Spight.

6th Devil.

others delight, must to all Mortals, nay Gods shew their Spight.

1st Devil.

must to all Mortals, nay Gods shew their Spight.

Chorus.

And in horrore and torments of others delight, and in horrore and torments of others delight.

And in horrore and torments of others delight, and in horrore and torments of others delight.

And in horrores and torments of others delight, and in horrores and torments of others delight

And in horrores and torments of others delight, and in horrores and torments of others delight

And in horrores and torments of others delight, and in horrores and torments of others delight

And in horrores and torments of others delight, and in horrores and torments of others delight

N

2d Stanza.

2d. Stanza in Furies and Devils.

1st. Devil. 1st. Fury.

How cool are our Flames, and how light are our Chains, if our craft or our cruelty
Soul's enough gains : In perpetual Howlings and Groans we take pleasure; Our joys by the
Torments of others we measure. To rob Heav'n of the fair is our greatest delight, To
darkness seducing the Subjects of light. To rob Heav'n of the fair is our greatest delight.

The Six part Chorus again with these words, (viz.)

To Darkness seducing the Subjects of Light.

1st. Devil. 1st. Fury.

How little did Heav'n of its Empire taken care, to let Pluto take the rich, witty, and
fair, whilst it doth for its self Fools & Monsters preserve, the blind, ugly, and poor, and the
Cripple reserve. Heav'n all the worst Subjects for it self does prepare, and leaves all the
best for the Prince of the Air. Heav'n all the worst Subjects for it self does prepare.
Heav'n all the worst Subjects for it self does prepare.

[48]

Six part Chorus again as before with these words, (viz.)

And leaves all the best for the Prince of the Air.

Pluto and Proserpine.

PLUTO.

R

Refrain your Tears, you shall no Pris'ner be, Beauty and Innocence in Hell are
free. There Treasons, Murders, Rapes, and Thefts, that bring Subjects to th' Infernal King.
You are no Subjects of this place, A God must you embrace; from Hell to Heav'n you
must translated be, where you shall live and love, where you shall live and love, and love,
and

[49]

and love to all eternity. . . Psyche draw near, with thee this present take, which giv'n to

x 6 6

Venus soon thy peace will make; of Beauty 'tis a treasury Divine, and you're the messenger
b 6 *x* 6 *x*

she did design. Lost beauty this will soon restore, and all defects repair: Mortals will

now afresh her beams adore, and ease her mind of Jealousie and care, of jealousy & care
b

No beauty that has this can e're despair, no beauty that has this can e're despair
Here

[50]

Here are your Sisters who your life once sought, Their malice to this place has Psyche
 brought, And against her all these dire mischiefs wrought; for ever, ever, ever, here
 they shall remain, and shall in hell suffer eternal pain; But Psyche shall a Deity em-
 brace, but Psyche shall a Deity embrace.

Proserpine,

Be gone fair Psyche,

Be gone fair Psyche from this place, from this
 PLUTO,

Be gone fair Psyche, Be gone fair Psyche from this place, from this
 place,

[51]

place, for Psyche must the God of love embrace, for Psyche must the God of love embrace.

place, for Psyche must the God of love embrace, for Psyche must the God of love embrace.

Chorus.

Be gone fair Psyche from this place, for Psyche must the God of Love embrace.

Be gone fair Psyche from this place, for Psyche must the God of Love embrace.

Be gone fair Psyche from this place, for Psyche must the God of Love embrace.

Be gone fair Psyche from this place, for Psyche must the God of Love embrace.

For Psyche must, Psyche must the God of Love embrace.

for Psyche must the God of Love embrace.

for Psyche must the God of Love embrace.

for Psyche must the God of Love embrace.

Simplicity

[52]

Symphony at the Descending of Apollo and the Gods.



Apollo.

[53]

APOLLO,

Assemble all ye Heav'ly Quire, & let the God of Love infuse your heart with his celestial

Fire; the God of Love's a happy lover made, his ravishing delights shall never fade.

Cho. w:

with his immortal Psyche he now tis those joys which ought to be as lasting as eternity.

with his immortal Psyche, he now tis those joys which ought to be as lasting as eternity.

with his immortal Psyche, he now tis those joys which ought to be as lasting as eternity.

with his immortal Psyche, he now tis those joys which ought to be as lasting as eternity.

APOLLO

Come Lovers from the Elizian Groves and con-sole, &ate these Heav'ly Lovers.

S. imp.

Symphonie.

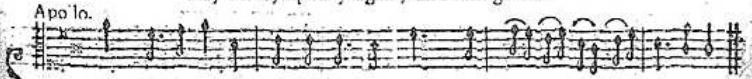
[54]



Apollo. Begin this on the close note.



Bacchus with all your jolly Crew, come re--vel at these Nuptials to.



Play the Symphony again, and then go on.



Come all ye winged spirits of the Skies; and all your mighty Deities,



Sing home as before, making the close Note a Minim.

Apollo.

[55]

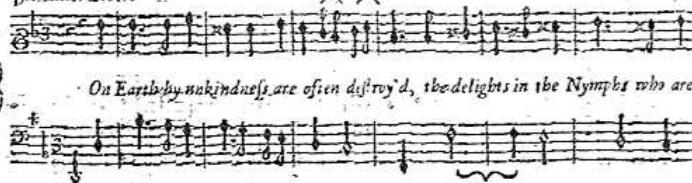
Apollo.

Yon all his humble Vassals are, and in his Joyes should have a share.

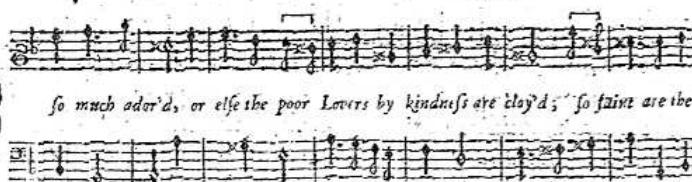


Chorus again as before, and then go on.

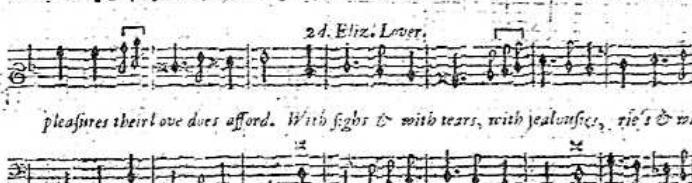
1st. Eliz. Lover.



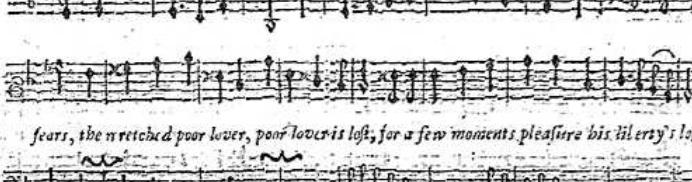
On Earthly unkindness are often destroy'd, the delights in the Nymphs who are



so much ador'd, or else the poor Lovers by kindness are clay'd; so faint are the



2d. Eliz. Lover.



pleasures their love dues afford. With sighs & with tears, with jealousies, tie's & mib



fears, the wretched poor lover, poor lover is lost; for a few moments pleasure his liberty's left.

[50]

3d Eliz Len

How short are those moments, yet how few they employ! Ah! how short, ah how short is the
 Joy? Ah how short, Ah how short is the Joy? Ah how short? Ah how short is the Joy?
 Ah how short, Ah how short is the Joy? Ah how short? Ah how short is the Joy?

The Three Eliza in Lovers. *Chorus.*

Thus au- et al Mankind do's suffer below, & in Heav'n each Godhead to Cupid does bow:
 Thus wretched Mankind do's suffer below, & in Heav'n each Godhead to Cupid does bow:
 Thus wretched Mankind do's suffer below, & in Heav'n each Godhead to Cupid does bow:
 But Love, Love was ne're perfect till now. But Love, Love was ne're perfect till now.
 But Love, Love was ne're perfect till now. But Love, love was ne're perfect till now.
 But Love, Love was ne're perfect till now. But Love, love was ne're perfect till now.

Symphony.

[57]

Symphony at the descending of Jupiter, Cupid and Psyche.

This block contains a continuous musical score for a symphony, consisting of eight staves of music. The music is written in common time and includes various dynamics and rests, typical of a classical symphony score.

[58]

After a Dance of the Elizian Princes,
M A R S sings as follows.

B e h o l d the God of mighty power, we all have

felt, and all adore. To him I all my Triumphs owe, To him my Trophies I must

Yield; He makes Vicious Monarchs bow, and from the Conquerour gains the field.

Chorus.

He turns all the horrors of war to delight, & were there no love, no Hero's would fight, &

He turns all the horrors of war to delight, & were there no love, no Hero's would fight, &

He turns all the horrors of war to delight, & were there no love, no Hero's would fight,

He turns all the horrors of war to delight, & were there no love, no Hero's would fight,

He turns all the horrors of war to delight, & were there no love, no Hero's would fight,

[59]

were there no love, no Hero's would fight.

Play the Chorus for a Retorn,
then go on upon the Close Note.

M A R S.

Honor to Battle spurs them on,
Honour brings Power when War is done.
But who would venture Life for Power?
Only to govern dull Mankind?
Tis Women, Women they adore!
For Beauty they brave dangers find.

C H O R U S.

No Princes the toils of ambition would prove,
or dominion would prize if it were not for love
Or Dominion, &c.

Play the Chorus again for a Retornel. then go on, on the close Note.

Bacchus.

He delights of the Bottle, & the charms of good Wine to the power & the pleasures of

$\frac{7}{6}$ $\frac{7}{6}$

Love must resign, though the night in the joys of good drinking be past, the debaucher bat-

till the next morning will last; But Loves great debauch is more lasting and

for that often lasts a man all his life long.

Chorus.

Cho.

[68]

But loves great debauch is more lasting & strong, for that often lasts a man all his life long,

But loves great debauch is more lasting & strong for that often lasts a man all his life long.

But loves great debauch is more lasting & strong, for that often lasts a man all his life long,

But loves great debauch is more lasting & strong, for that often lasts a man all his life long.

Play the Chorus again for a Rerornello, then go on to the Tune of the former Stanza.

Bacchus. Love and Wine are the Bonds that fatten us all,
The World but for these to confusion would fall.
Were it not for the pleasure of Love and good Wine,
Mankind for each trifle their lives would resign.
They'd not value dull life, nor woudl live wth ut thinking,
Nor woud Kings rule the world, but for Love and good drinking.

Chorus.

They'd not, &c. Nor woudnot, &c.

Rerornello.



Apollo.



But to love, to love the great union thy owt : All in earth and in Heav'n to his scepter must bow.

Grand Chorus and Dance with all the Instruments.

[61] Grand Chorus and Dance, with all the Instruments.

All joy to this Celestial pair who thus in Heav'n united are. 'Tis a great thing worth

All joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

All joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

All joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

All joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

All joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

Heav'n's design, to make Love's Pow'r with Beauties joynt.

Heav'n's design, to make Love's Pow'r with Beauties joynt.

Heav'n's design, to make Love's Pow'r with Beauties joynt.

Heav'n's design, to make Love's Pow'r with Beauties joynt.

Heav'n's design, to make Love's Pow'r with Beauty joynt.

Heav'n's design, to make Love's Pow'r with Beauties joynt.

FINIS.

The

S

The Instrumental Musick used in the
T E M P E S T.

The First Musick.

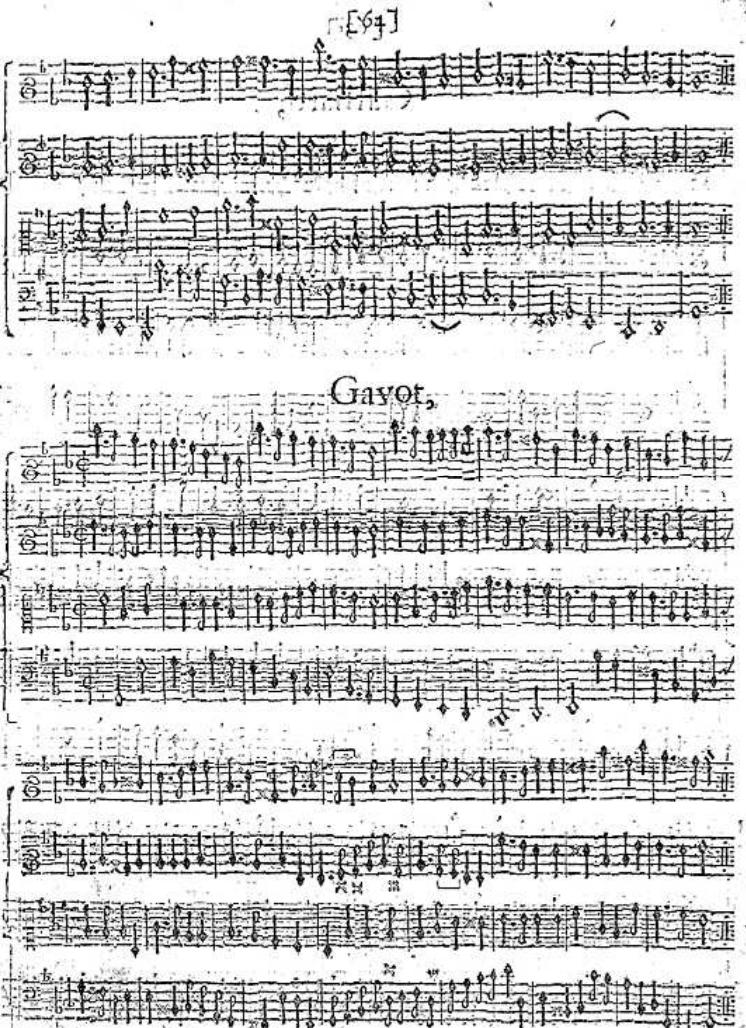
Introduction.



[63i]

Gaffiard,



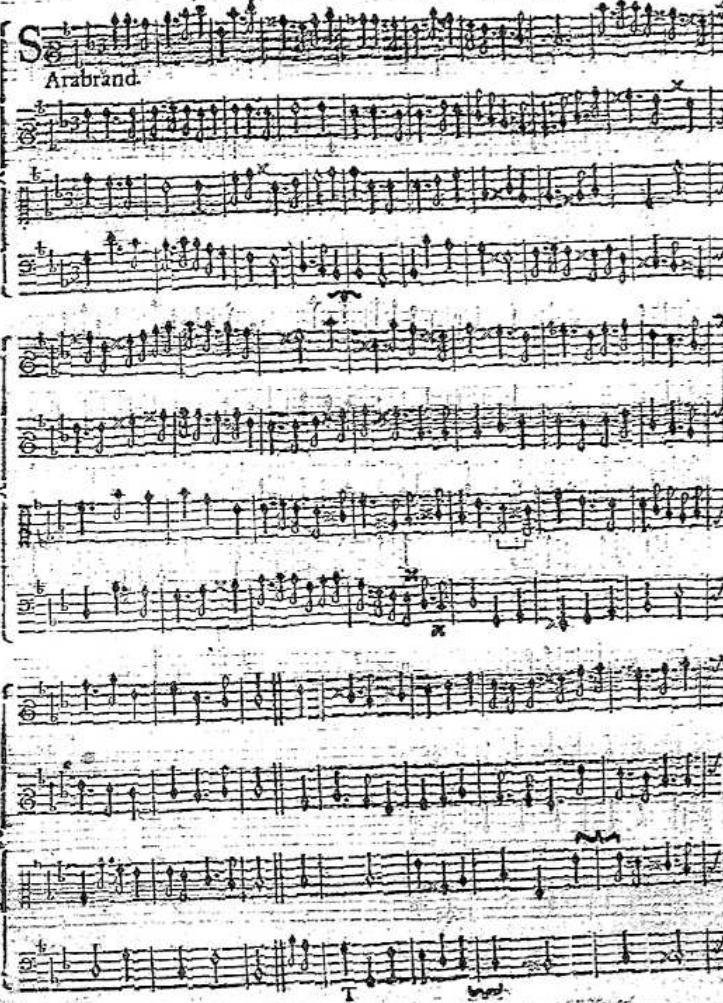


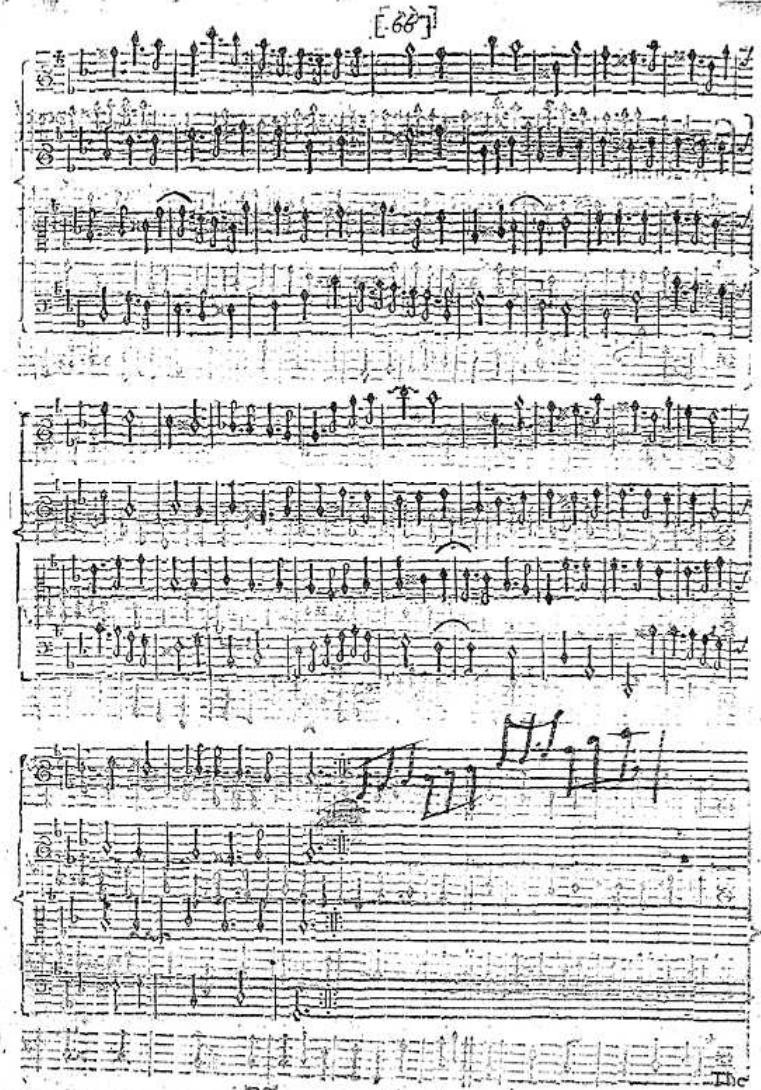
Gavot,

The end of the First Musick.

[65]

The Second Musick,





The end of the second Musick.

[68]

Curtain Tune in the *TEMPEST*,

soft.

soprano

alto

bass

tender by degrees,

Violin

Cello

Double Bass

[69]

soft.

loud.

soft.

loud.

soprano

alto

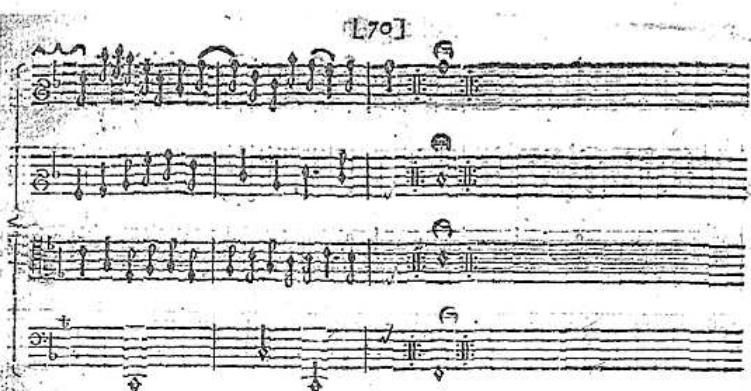
bass

soft and slow by degrees,

Violin

Cello

Double Bass



The

A handwritten musical score for four voices, continuing from the previous page. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features eighth and sixteenth note patterns. The page number '713' is written above the first staff. The title 'The First Act Tune.' is written above the music, and 'Ulrick Air.' is written below it. The word 'The' is partially visible at the bottom right of the page.

[72]

The Second Act Tune,

Mus.

I noit.

This block contains five staves of handwritten musical notation. The first staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time. The second staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time. The third staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time. The fourth staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time. The fifth staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time.

The Third Act Tune.

Orant.

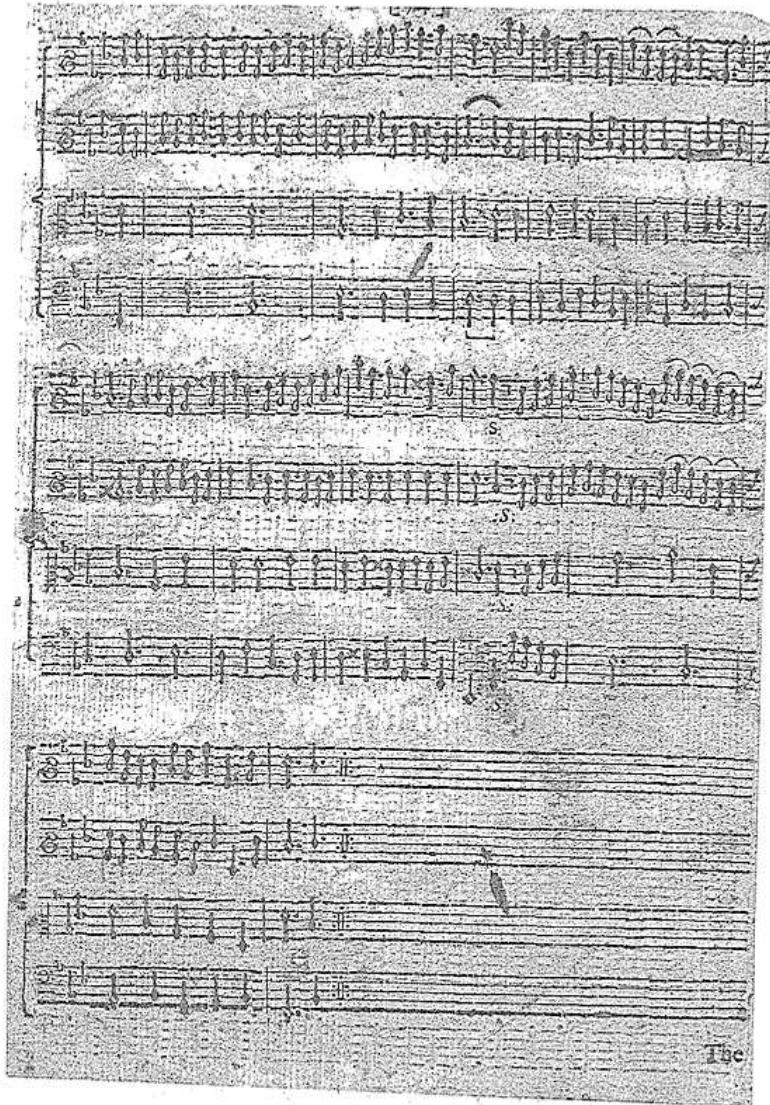
[73]

This block contains six staves of handwritten musical notation. The first staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time. The second staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time. The third staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time. The fourth staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time. The fifth staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time. The sixth staff begins with a clef, followed by a key signature of one sharp, and a time signature of common time.

The Fourth Act Tune,

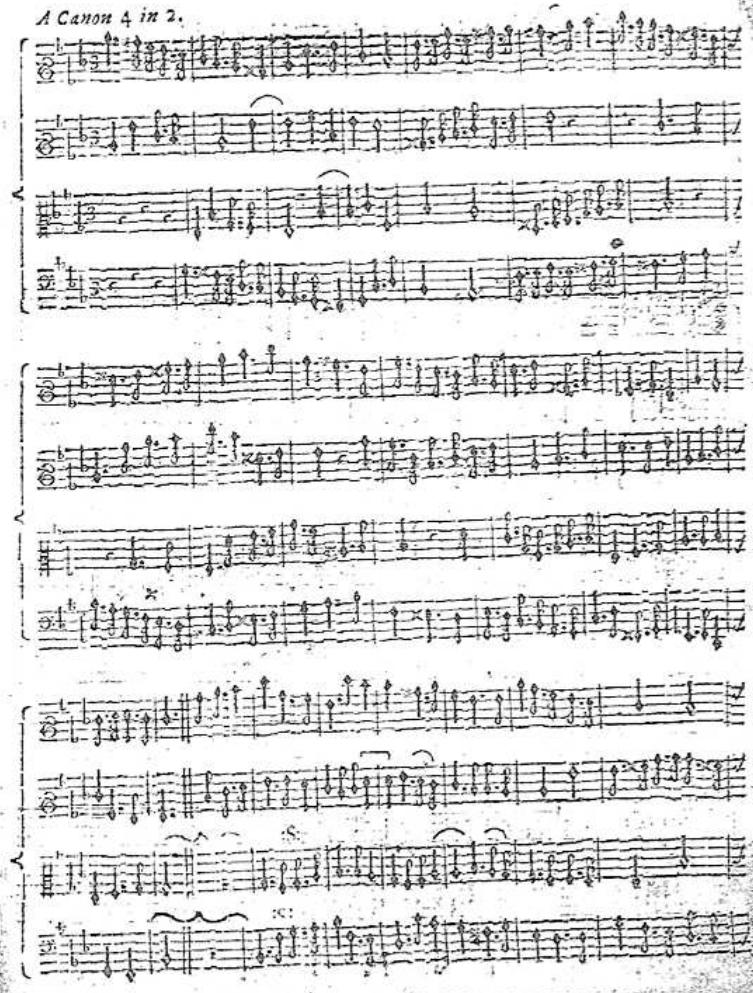
A G F

Martial Jigge.



15
[71] 22
The Conclusion;

A Canon 4 in 2.





F I N I S.

